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**Spanda® SYMT Foundational Year & Spanda® Yoga 300RYT Final Theoretical Exam**

1. The six tastes of Ayurveda were discussed in class with guest Andrew Appello and also by Vasant Lad in our course text. Choose any food and describe it in terms of its tastes. Then share how you might use it to make a doshic adjustment.

3.  Please identify at least three attributes or features of a chakra of interest to you. Please describe these attributes, and explain what about them is meaningful to you.

4. In Her journey from Muladhara Chakra to Ajna Chakra, Kundalini Shakti pierces three linga. What are they called and where are they found?

5.  Please describe the three main nadis, their location in the physical body, and what the breath flow is in the nadis is like when prana runs through each one.

6. Using a template outline of the human body, or draw by freehand, please draw and label the overlay of the *pranic* body. Include: three main *nadis, chakras, vayus, bijas*, and *bhutas* or elements.

7. Choose a character from popular media, such as a newscaster, politician, musician, celebrity, from history, or a fictional character from literature and describe which Chakra polarity they are likely to be demonstrating.

8. Please briefly discuss the value of mantra *japa* in the below mentioned ways:

A. Chanted aloud

B. Spoken aloud

C. Whispered

D. Internally repeated

E. Repeated internally very quickly

9. Please give the name, in Sanskrit, of the mind, or inner instrument. Please list, in Sanskrit and English, and briefly describe its component parts.

10. How do *vasanas* and *samskaras* function in human life in terms of behavior like preferences, talents and possible impediments?

11. In terms of yoga philosophy, how do Patanjali’s Yoga Sutras serve the process of yoga therapy in terms of:

A. Methods of addressing impediments to growth/healing/wellness

B. Providing a worldview or point of view

12. Why is it useful to work with the mind and not only the body?

13. Why should someone meditate? What is its value? (Name and explain at least 5 reasons/values.)

14. What can someone do if they are unable to sit with eyes closed for a classical meditation practice? (Name and briefly describe at least 3 alternative meditative practices.)

15. Please list the obstacles that Dr. Ballentine discusses (and Andrea had on the white board) to meditating as a practice.

16. Please explain why should a yoga teacher or yoga therapist needs to be aware of using non-culture bound terminology and concepts, such as Sanskrit terms or chants referring to deities?

17. Please list, in order, Spanda® Yoga’s balanced practice categories and give an example of one yoga practice within each one.

18. Please list and briefly describe (use stick figures) the progression of practice of Agni Sara.

19. Find a common object to use as a yoga therapy tool or concept demonstration tool. For instance, it can be a prop to assist a posture, or it could help illustrate any yogic practice feature such a breath support or alignment, or an anatomical concept.

20. Please explain the differences between muscular, energetic / autonomic, emotional, mental and spiritual tensions, and give one practice as an example to address each one.

21. What are the four aspects of classical *vinyasa krama* practice? Please briefly describe each (include drawings and/or use stick figures if you like).

22. Stick figure a simple posture loop practice with at least 3 postures (more is fine.) Indicate inhalation and exhalation and use arrows for movements.

23. Stick figure a posture retrograde with at least 4 postures (more is fine too!) Indicate inhalation and exhalation and use arrows for movements.

24. Touch is a powerful teaching tool, yet it often has a great deal of sensitivity and past experience connected to using it as an avenue for clear communication. This is why we suggest some useful ground rules for teaching through touch. Please briefly explain why each of these suggestions below are useful.

1. Ask permission to begin the contact through touch and state where, and make a clear beginning to contact.
2. Pay attention to oneself when touching another.
3. Give and accept permission to stop touch at any time for any reason and give and accept permission to alter the type of touch, and give feedback at any time.
4. Don’t straddle the person being touched and don’t stroke the skin.
5. Set your intention before you make contact, then move in and out.

Extra Credit: Draw a diagram of the palate and any related anatomical structures that seem important to you, and indicate the location of each vowel sound of the *Pranava*.